

# MAGICAL SUGGESTIONS

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HARRY LATOUR.

WITH NUMEROUS ILLUSTRATIONS.



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# M A G I C A L SUGGESTIONS

BY  
HARRY LATOUR

*With Numerous Illustrations*



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## PREFACE.

**I**N compiling this little book of Magic it has been my aim to present, as far as I know, original effects. Not entirely original, perhaps, in the methods of working, yet "Magical Suggestions" that I have found practical in my own act.

A vast quantity of magical literature has come my way and I have found the books contained little that was original or new, so have been tempted to produce a few of my own ideas. I am not attempting to teach the reader the "Art of Magic" or how to present it, as there are a number of standard works on the subject. I am simply giving the effect and the *modus operandi* of the experiments in a plain and straightforward manner, and leave it to the reader to construct his own pattern and to adopt his own method of presentation.

The book is written for advanced students, who, I am sure, are always on the look out for new effects. There is an ever increasing demand for something different in Magic, and I venture to hope that my brother magicians may find some of the "Suggestions" useful.

HARRY LATOUR.





# MAGICAL SUGGESTIONS.

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## THE EXPANDING BALL OF PAPER AND SILK PRODUCTION.

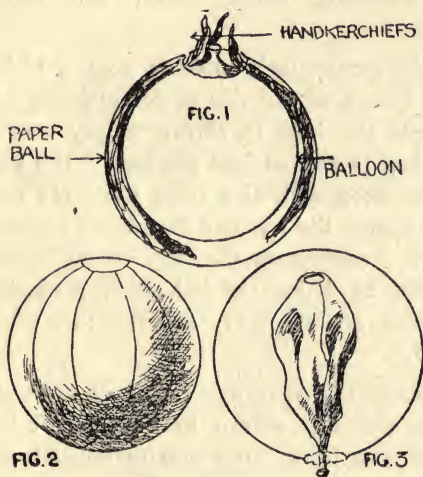
**T**HE effect of this novel experiment is as follows:—  
The performer shows three sheets of paper, red, white and blue (about nine inches square), all are separate and all sides are shown. The papers are taken between the hands, rolled into a small ball and eventually placed on the palm of the right hand. The ball is now seen to expand to about the size of a small football (made up of segments of coloured tissue paper) and from this paper ball the performer produces silk handkerchiefs or flags. If desired, the silks can be changed to one large flag or another handkerchief.

In working out the effect one or two difficulties had to be overcome. In the first place, in making the tissue paper ball I found the best plan was to cut the sections—six in number—and to place them over one of the toy rubber balls that can be inflated, and deflated again, when required. Attach one of the sections of tissue paper to a circular disc of paper, about the size of a two shilling piece, with secotine. Place over the rubber ball and join up the other sections

until a complete ball is made, but leave open at the bottom. The air is now let out and the rubber ball is drawn out of the now complete paper one. The next thing is to prepare a balloon as in the inflated balloons from the hat; this is described in a number of conjuring books. The handkerchiefs are first placed in the tissue paper ball and fastened to the opening with a strip of tissue paper and a touch of seccotine. The balloon, already prepared for inflating, is now placed in the paper one. It is folded as small as possible, placed under the blue sheet of paper on the performer's table; then comes the white sheet and lastly the red.

In working, pick up the top sheet, red, show both sides, then the last (blue) sheet and with it the balloon at the back. Place in the left hand and then adjust the last sheet (after showing both sides in front of the others in the left hand). The performer will now have three sheets of tissue paper in the left hand with the paper ball (with handkerchiefs and balloon inside) at the back of the blue sheet. The right hand is now placed over the left palm and the sheets of tissue paper gathered up in both hands; at the same time the hands are moved up and down and the rubber cork is worked out of the glass tube, thus inflating the balloon. The movement of the hands will help to mix the chemicals. As soon as this is done the left hand is turned palm upwards with the right hand on top. Leave the crumpled paper ball, just as it starts to inflate, on the left palm and retain the three sheets of paper, now crumpled into a small ball, in the right hand. This ball can be kept palmed until

the handkerchiefs are produced and left behind them on the table. As soon as the balloon has expanded to its full extent, the handkerchiefs are produced from between the paper and rubber balloon. Take care to



keep the opening away from the audience. I find about four to six handkerchiefs suit the best. They can afterwards be used for any other handkerchief trick that the performer may introduce later in the programme.



## THE CHINESE HAT AND WATER BOWL MYSTERY.

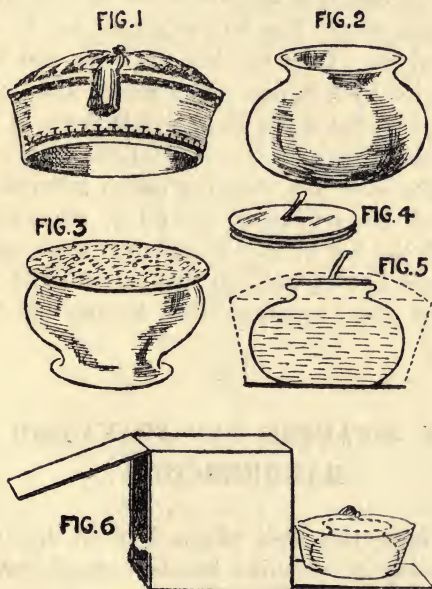
**T**HE following effect would suit an Oriental act.

On the performer's table is seen a Chinese hat, an empty box, a bag of rice or confetti and a Japanese tray. First the box is shown empty and the rice from the bag is poured into the box. The hat is next shown and filled with rice from the box; the tray is now placed over the hat and the whole inverted. The hat is now standing on the tray crown upwards, full of rice, but, on lifting the hat, instead of rice falling in a shower on the tray, a bowl full of water is discovered.

**SECRET AND WORKING.**—Two hats are used in this effect; the shape is shown in Fig. 1. It is best to make your own hats, from thin cardboard, and cover with silk as fancy suggests. The bowl of water is the ordinary goldfish bowl—not the flat production bowls. The hats should be made so that they just fit over the bowl, the mouth of the bowl touching the crown of the hat and the rim of the hat just reaching to the bottom of the bowl (see Fig. 6).

The bowl is filled with water, and to keep the water in, a special cover is used. The only way I can describe it is to refer the reader to Fig. 4. It is of exactly the same construction as a "pickle jar" lid—two circles of metal with a rubber band between and a

lever or tongue on top joining the two discs together. The best way is to get as large a lid from a pickle jar as possible and then to purchase a water bowl that the lid will fit. The bowl filled with water, the lid is placed on, leaving the tongue still up. One



of the hats is now placed over the bowl and the tongue passes through a small hole in the centre of the crown of the hat. The tongue is now pressed down, this locks the hat on to the bowl and also prevents the water from coming out.

I have found it best to cut a disc of cardboard the size of the rim of the hat and seccotine to the bottom of the bowl. One side is painted the same colour as the tray. Some rice should be stuck all over. The hat and bowl in this condition is placed in an ordinary inexhaustible box on the performer's table; the bag of rice is at one side and the other hat (on the tray) on the other side. The box is shown empty and the rice poured in. Take the hat, fill from the box and pour the rice back again. The second time bring up No. 2 hat with the water bowl upside down in the hat. Blow off the loose rice, cover with the tray and turn up the right way—hat standing crown upwards on the tray. Push the tongue of the lid of the water bowl up and lift the hat by it. The fingers come round the tassel of the hat as well, so that you lift the hat and water bowl cover together, thus leaving the bowl on the tray.



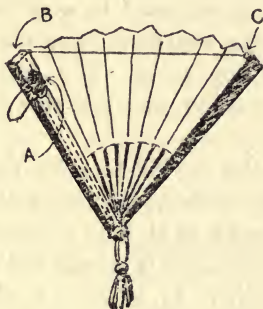
### THE JAPANESE FAN TO VANISH A HANDKERCHIEF.

**I**N describing this little effect, I recall the fact that something of the kind has been used before, but up to the present I have never seen a fan used in vanishing a handkerchief. It will be seen in my method that there are no "pulls," elastic or body work and the appliance is quite simple in construction.

The effect is as follows:—A Japanese fan (closed), a silk handkerchief is placed over the end—the fan is flung open (*a la* our Jap jugglers) and the handkerchief vanishes.



SECRET AND WORKING.—One end of the fan is fitted with a long box or extra side; this is of metal. *A* is a small opening in the box for the handkerchief to pass inside. A thread is fastened at *C*, passed through a small eyelet at *B* down to the bottom of the box through another hole and up through *A*, where a loop is formed. The fan is first closed and the loop of thread pulled out at *A*. The silk handkerchief is



passed through the loop and laid over the end of the fan, the silk falling down at each side. If the fan is now flung open with one hand the thread will draw the silk into the fan. It will be seen that when the handkerchief is folded in half it must not be longer than the box or double side of the fan. The handkerchief must be small enough to pass right inside without any corner showing out of *A*. This effect will work well with the handkerchief and decanter, handkerchief and soup plate, or any other trick that requires the vanish of a silk handkerchief which is afterwards to be discovered elsewhere.

## THE TOBACCO JAR AND PIPE.

**A**N old fashioned tobacco jar, a long clay pipe and a newspaper are the articles used in this experiment.

A sheet from the newspaper is torn off and formed into a cone, the tobacco from the jar is emptied into the cone, the jar is shown empty and the lid placed on. The pipe is wrapped in another sheet of newspaper. The pipe vanishes from the paper, also the tobacco from the cone. The jar is opened, the tobacco has returned and the pipe is produced from the pocket.

We will take the tobacco jar first. This is constructed on the well-known reversible canister principle, but is not quite so high as the stock article, though the opening or mouth is much wider. It is painted to look like china, in blue and white figures, and should be made to represent an old fashioned tobacco jar as much as possible in order to carry out the idea of the experiment.

The newspaper, for vanishing the tobacco, is the old double sheet as used for vanishing a watch. It has been frequently described and can be purchased at a conjuring depot ready made, but will look better if made at home from a newspaper—the sheet is torn off in order to form the cone.

The pipe that vanishes is constructed as follows:—A wooden bowl is made with a  $\frac{3}{4}$ -inch stem, it is hollow and painted white all over to look like a clay pipe. Next, a strip of white paper is twisted up into a

miniature "barber's pole" and pushed into the hollow stem of the wooden pipe. Another very small strip is pasted around the join between the real stem and the paper one. At the other end of the stem put a dab of red paint; most clay pipes have a red tip to the mouthpiece.

The working will now be fairly clear. The pipe, the jar and the newspaper rest on a tray and a dupli-

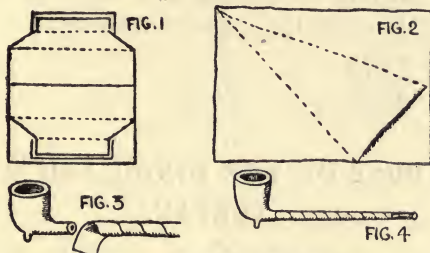


FIG. 2. Represents the usual double paper for the cone.

cate clay pipe is in your pocket. Having arranged matters as above, tear a sheet from the newspaper (the prepared double sheet) form it into a cone (in the same way as working with the vanishing of a watch) and empty tobacco from the jar into the cone. Place the lid on the jar and, on returning to the table, reverse the appliance. Show tobacco still in the cone, fold the top over and place on the table also. Tear another sheet from the newspaper and wrap up the fake pipe, crush between the hands as with the vanishing wand, open the paper cone and show empty, take the lid off the jar, show the tobacco has returned, and produce the duplicate pipe from your pocket.

This is a good quick effect and can be worked up in a number of different ways. One is to have the duplicate pipe under the sheet of paper that is to vanish the tobacco. The paper should be lifted up from the table with the pipe behind. If the paper is now twisted into a cone the pipe will be in the cone proper, but (while forming the cone) the side is brought over and the cone can be shown empty. The tobacco can now be emptied as in the first experiment but, in this case, the tobacco vanishes and the pipe takes its place.



### THE BUST OF THE HINDU AND MYSTIC TURBAN.

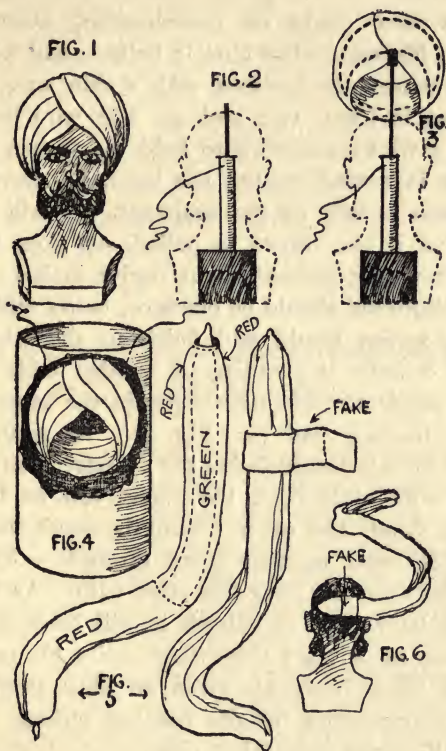
**T**HE following series of tricks may not be new, but submitted in the following manner, will go well with any audience. The effects are as follows:—

A bust of a Hindu with a turban of red silk is seen on the performer's table, or standing on a special pedestal. The turban is first taken off and shown full length. It is now doubled in the centre and cut, the ends are tied together and lighted from a candle. The hand is placed over the burnt knot and when taken away the turban is seen whole again.

Effect No. 2, the hand is passed over the turban and it changes colour.

Effect No. 3, the turban is placed around the head of the Hindu again and fastened with a fancy pin. A few passes are made over the bust when the

turban rises off the head, floats upwards in the air, passes through a cardboard cylinder and comes out



at the top. Then a hoop is passed over the turban, the turban floats on to the hands of the performer and is replaced on the bust. It will be seen that the following tricks are made use of, "The Cut and

Restored Turban," "The Colour Changing Handkerchief Through the Hand" and the "Floating Ball."

METHOD OF WORKING AND CONSTRUCTION.—The bust is best made of papiermache, about three-quarters life size. The bust is hollow, and within the head and neck is a piston with a thin wire (painted black) as in Figs. 1, 2 and 3. The wire fits into a slot in a wire framework to hold the turban in place when it is wound around the head. A thread from the piston passes to the assistant. It will now be clear that if the thread is pulled, up goes the wire (also frame and turban) about twelve inches or more. The background should be black or, better still, a dark oriental screen would add finish to the trick. The tube or cylinder is standing on another table or chair with a duplicate turban arranged in the same way as for the floating ball (see Fig. 4). As soon as the original turban passes inside the cylinder, and is taken off the wire altogether, the piston can be let down into the head, the other thread is manipulated and the usual hoop passing gone through. The hoop should be over the thread to start with. As so many methods have been explained, it will be best for the performer to arrange that which suits his own style best. I have, however, given an illustration of the stage arrangements for the floating turban, which I think will make everything clear.

Fig. 5 shows the construction of the first turban, for colour changing, also for the cut and restored turban, and Fig. 6 shows the method of unwinding the turban from the head, leaving the faked end last on the head, this being held in the right hand.

I have found it best to use a much smaller turban than in general use for the "cut and restored," especially for the colour change. It will be noted that it is quite possible to cut out any portion of the trick that the conditions of working will not allow, and if the thread method of the floating turban is not possible, only the first part with the wire rod could be used. The whole trick can be adapted to suit the performer and the conditions he is working under, but the effects, as above described, make a fine series of illusions.



### THE VANISHING CANDLE, CANDLESTICK AND SHADE.

**T**HE following effect I worked out a few years ago. A somewhat similar effect has been described in a magical journal (with a lamp), but it struck me as being too complicated for practical use.

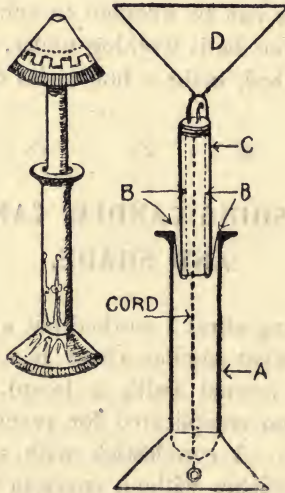
The effect. A candlestick with a candle and a fancy shade vanishes without cover in the performer's hands.

Fig. 1 shows the candlestick complete, as seen by the audience. Fig. 2 shows the construction of the various parts. The whole affair is based on the principle of a little pocket novelty—the Cigar and Fan.

It is rather difficult to describe in print, but if the illustrations are followed closely the working should be quite clear.

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The tube *A* is the candlestick, *BB* are tapes fastened each side of *A* at the inside top; they both travel under and through the hollow candle *C* and up to the little tray which contains a small piece of candle. The tray slides within *C* and attached to the shade *D*. A cord is attached to the bottom of the



tray and passes through the candlestick; it ends in a loop for the "pull."

It will be seen that if the cord is pulled, the hollow candle *C*, also the tray with the small piece of candle and the shade will all be drawn into *A*. The shade turns upwards like an umbrella on a windy day, the foot of the candlestick folds up against the sides, but it is stiff enough to keep from folding when the candle-



stick is standing on the table. It can be made with wire and covered with silk, or from stiff paper, pleated, so that on pressure upwards it will fold against the candlestick.

The ordinary sleeve pull should be used and the action of this causes the foot or base to fold against the sides of *A*. The performer takes hold of the tapering part. The candle and shade vanish (into *A*) and the whole is taken up the sleeve.

If any difficulty is found in working out the effect, I would suggest one of the Cigar and Fan novelties be purchased; if the outside covering is cut from end to end and the cigar opened slightly, the whole construction will become quite clear.



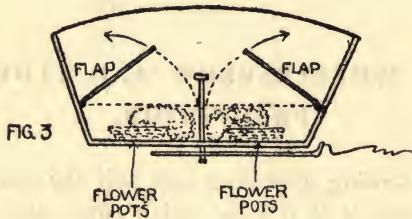
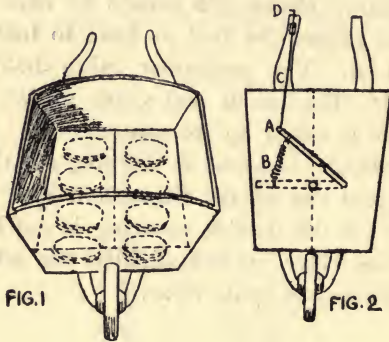
## THE WHEELBARROW AND FLOWER PRODUCTION.

**T**HE following apparatus will suit the comedy performer—it is a good quick effect and could be well worked with patter or in dumb show. My suggestion for working is as follows:—

The assistant, dressed as a gardener, or, if there be a lady assistant, dressed as a land girl, comes on to the stage with an empty wheelbarrow, which is turned on its side to show that it is empty. It is then covered for a second with a large cloth. On the cloth being removed the wheelbarrow is seen to be full of pots of flowers.

## MAGICAL SUGGESTIONS.

**METHOD AND CONSTRUCTION.**—The illustrations will, I think, convey everything. The wheelbarrow has a double bottom, divided in the centre by two



flaps which fly up to the sides and expose the pots of flowers, which are of the well-known spring pot and feather variety. Those used for production from a large handkerchief will be found the best.

While the cloth is held in front of the wheelbarrow, the assistant, at the handle, releases the bolt, the two flaps fly upwards to the sides of the wheelbarrow, the pots expand, the feather flowers fly up straight,

and on the performer taking away the cloth, the wheelbarrow is discovered full of blooms "all a-blowing and a-growing."



### ANOTHER CHINESE HAT TRICK.

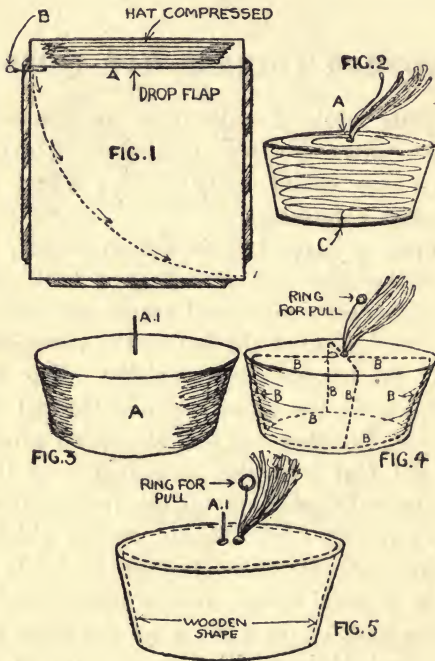
**T**HIS little trick is quite easy to construct and with patter written around a story of a Mandarin's hat would make a nice effect for the drawing-room entertainer.

In effect, a glass box is shown empty, covered with a handkerchief and placed on a table or chair. The performer next shows the Chinese hat, and holding it by the tassel, throws the hat in the direction of the glass box; the hat suddenly vanishes. The handkerchief is taken off the glass box and the hat is found inside; it can be taken out and shown all around.

We will first take the construction of the glass box and the hat that is to appear in it. The box is constructed in the same manner as the old ball and glass casket; this is shown in Fig. 1. *A* is a sheet of glass in a metal frame, this is hinged and swings down to the back of the box; when the glass flap is at the top it is held in position by a catch in front of the box, *B*.

The hat is constructed as in Fig. 2. A disc of cardboard, or thin metal, forms the inside of the crown of the hat, a spiral spring is attached to the disc at *A* and the other end of the spring at *C* (this represents a rather thick rim to the hat). It will be

seen that if pressure be applied to the crown of the hat it can be pressed flat, but will spring back when released.



To set the box, the glass flap is brought up and engaged in the catch. The hat is pressed flat on to the glass flap and the lid shut down. To all appearances the box is empty and can be seen right through.

The hat that vanishes is constructed as follows:—  
A (Fig. 3) is a wooden shape which the hat just fits

over.  $A_1$  is a short stiff wire. The hat is made of silk and is very thin. The dotted lines at  $B$  represent thin wires which are just sufficient to keep the hat from collapsing without the wooden shape. By the side of the tassel of the hat is a small hole for the wire,  $A_1$ , Fig. 3, to pass through. This will allow the hat and wooden shape to be lifted together by taking hold of the tassel and the wire together. The tassel has also a ring which is to attach the "pull." The table is provided with a black art well that will take the wooden shape.

In working the effect, the spring hat is loaded in the glass box as described above and placed on the table. The hat for vanishing with the wooden shape and the wire (through the hole in the hat) is placed on top of the glass box, the black art well should be at the back of the box.

The hat is first exhibited and, to show that the box can be seen through, the hat is held for a moment—at the back of the glass box and over the black art well. The wire through the hat is released, the wooden shape goes down the well leaving the hat with the thin wire just to hold the hat in shape. The hat is carefully placed at the side of the box. The box is now shown and covered with the handkerchief and the catch released. The spring hat now fills the box under cover of the handkerchief, which should be placed back on the table. A sleeve "pull" is attached to the ring in the tassel of the hat in the act of taking it in the hand. At the right moment the hat is vanished up the sleeve. The handkerchief is taken off the box and the hat produced.

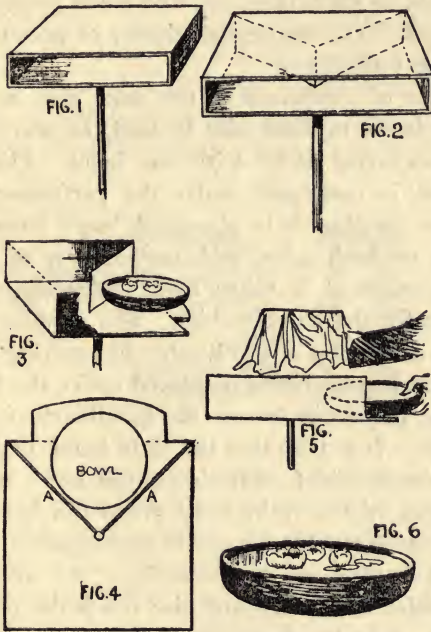
It would be quite possible to do away with the wooden shape, but I think the extra trouble of the shape adds considerably to the effect of the trick. The shape should be just heavy enough to slip out of the hat. In my own case the sides are made of cardboard, but the circular top or crown is made of wood. When using the shape as above, the hat can be handled quite freely, which, to my mind, greatly adds to the effect.



#### A NEW WATER BOWL PRODUCTION TABLE.

**I**T has often occurred to me that, from the point of view of the audience, in the production of a bowl of water the conjurer's table played too prominent a part; that is to say, that the bowl was somewhere in the table. Every performer that I have seen present this effect simply covered the table and produced the bowl, or bent his arm under the production cloth with the idea that it looked like "something" that was going to be produced. I am quite sure that an average audience would know quite well that it was only his arm. Many descriptions of improved methods have been published, such as a wire circle the same size as the top of the bowl concealed behind the chair or under the performer's coat; also a wet sponge attached, which the performer gives a squeeze as he approaches the table. With a little extra trouble, as here described, the trick is very effective.

The table has no drapery, but it takes the form of an open narrow box. Fig. 1 shows the front view before production and as it appears to the audience. Fig. 2 gives a front view showing the mirrors A.A.



to reflect the sides of the box top, which is simply the old "Protens" cabinet in a different form. Fig. 3 shows a sectional side view; it also shows bowl in position—half in the table and half on a small servante behind.

Before giving my suggestion for working the trick, I should like to point out the kind of bowl that would make the trick most effective; I refer to the floating flower bowls now being sold for table decoration, and a few floating flowers to go with it. The medium size bowl would be the best to use, and many pretty designs can be had. The suggested manner of presenting the trick is as follows :—

A disc of cardboard of the same size as the top of bowl; if the medium size is used, as above, it will not be too heavy to lift with one hand. The disc of cardboard is concealed under the performer's coat, the elbow keeping it in place. A large handkerchief is shown on both sides, and, under cover of this, the disc of cardboard is taken from under the coat and placed under the handkerchief. The cardboard takes the form of the top of the bowl. In carrying it to the table, both hands should be placed under the handkerchief; the performer lowers the handkerchief and disc over table. It is then that the right hand, under cover of the handkerchief, introduces the bowl of water. The fingers of the right hand grasp the bowl at the side and, with the least possible movement of the arm, the bowl is lifted on to the table. As soon as the handkerchief and cardboard disc reach the top of the bowl, the right hand can grasp the handkerchief and draw it back off the bowl; at the same time the cardboard disc is dropped on to the "servante."

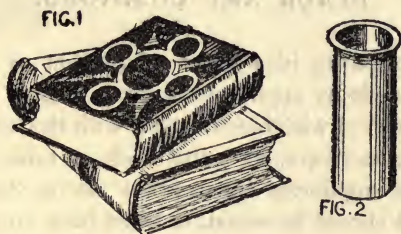
If worked as above we have a complete illusion, but it requires study and some practice to get the best effect.





## THE BOOKS FOR VANISHING SMALL ARTICLES.

**T**HIS is a useful addition to the conjurer's stock of accessories. Two books are on the performer's table, and they contain black art wells. If only a billiard ball or thimble is to be produced or vanished, one book will be found deep enough; but if a larger object is to be used, the two books will be found the



best—Fig. 1. The books in the drawing, as will be seen, are not placed evenly over one another, but just as though they had been put on the performer's table to carelessly show off some piece of apparatus. The books are simply made from cardboard, decorated to look like the real article, with a design to conceal the black art wells.

Another method of making, and perhaps the best, is to take an ordinary book of the desired size, glue all the pages together, then cut out your traps, cover the book with black velvet and run your design with orange ribbon. The wells could be made like cylinders,

with a flange at the top covered with orange ribbon; the cylinders could be just dropped into the book or books as required.

If the reader has some knowledge of the different ideas that are worked with the well-known black art tables, it will be found that the "books" are very useful for the drawing-room work.



### BLACK ART CUSHIONS.

THE following idea is an adaptation of the same principle as applied to books. Fig. 1 shows the cushion covered with black velvet, with the usual design to hide the openings, as in the black art tables. Fig. 2 shows the appliance in position on a chair. The cushion, it should be noted, is tilted back so that when working at close quarters the light will not fall directly on the velvet covering. Any palmed article can be dropped in the well when one passes the chair. Productions can also be made by having wire loops attached to the loads.

This is an easy hat-loading method. After producing a few handkerchiefs, lay them over the back of the chair with the left hand, while the right holds the hat. The thumb passes through the loop of the load concealed in the cushion. The load is brought away and dropped into the hat—Fig. 3.

A further idea, for drawing-room work, is to have the cushion made with slits, these being concealed by

the design. For handkerchief production, the silks to be produced should have fine wire loops attached; the handkerchiefs are tucked in the slits and the wire loops protrude. You commence by producing a few hand-



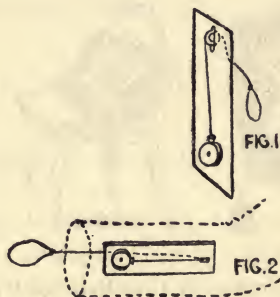
kerchiefs and place over the chair back; while so doing, a few drop on the cushion. In picking up the silks, those in the cushion are brought away and produced in due course. This accessory should be of value for a number of stock tricks, such as the vanishing wand, and vanishing glass of water.



### THE DETACHABLE SLEEVE AND PULL COMBINED.

**M**ANY performers make use of the detachable sleeve. The dress coat has short sleeves, or with the ordinary coat the sleeves are tucked up. Over these go the false sleeves, and after the opening patter they are removed.

This idea will be found useful; we will say that the first trick is the vanishing handkerchief from a glass cylinder. After the vanish, the sleeve can be removed and with it the pull and silks, leaving you free for the rest of your programme.



The spring vanisher will be the best to use, and Figs. 1 and 2 show a thin metal plate, about 2in. wide, reaching from wrist to elbow. This is fastened on the inside of the right arm sleeve and on the side nearest to the body (Fig. 2). It is well to sew a piece of material over the whole metal plate and spring pull, thus forming a kind of double sleeve.

It will be seen that, if arranged as above and constructed as in the drawings, worked as an opening trick, it will leave you quite free to carry on with your programme. I may mention that it is as well to have the false sleeves to fit rather tightly at the shoulders so that the sleeves do not get out of place while working the vanish. The metal plate cannot interfere with your movements, but it must not go beyond the elbow.

## TABLES AND STAGE SETTINGS FOR MAGICIANS.

**I**N the following pages I give a few suggestions for novel designs of tables and stage settings. We get away from the usual gaspipes and music stands that every performer seems to think he must have to be a conjurer.

If a little trouble is taken, many very pretty designs can be made use of for tables. In passing shop windows, very often some novel design for a table or setting may be found and notes of them should be made. The great difficulty to get over in any novel design table is the method of folding, also to get it light and firm when set up and convenient for travelling when folded up.

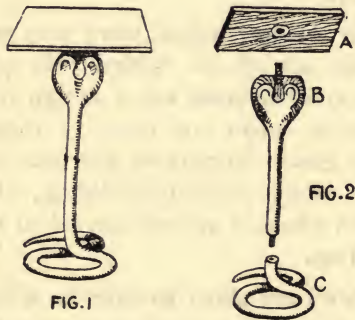
The table I am about to describe will, I think, be found to be artistic and practical and meet the requirements of the most fastidious performer.

### THE NOVEL SNAKE TABLE.

Fig. 1 shows the table set up ready for use. The design represents a cobra, and on the "hood" rests the table top. Fig. 2 shows the table in pieces for packing. A black art well can be made use of by having the pocket at the back of the "hood" of the snake. It is best to have the table made of papier-mache by a theatrical property maker. The top should be of wood (A), and made to screw on to the

hood of the snake (B). The screw that protrudes from the "hood" should be of wood and must run right down the snake and end in another thread so that it can be screwed into C.

The form of the snake in papier-mache should be moulded round this wooden rod (with the screw at both ends).



The entire table could be made of wood, but the best way is to have it moulded as described above, as it would be much lighter for travelling. The finishing and painting of the table could be left to the artist that makes it. A good bronze-gold and varnish, to prevent tarnishing, looks well. Two such tables would make a very effective stage setting.

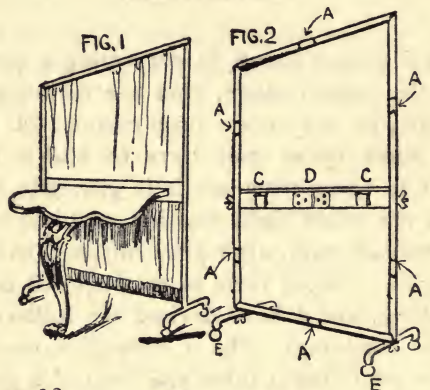
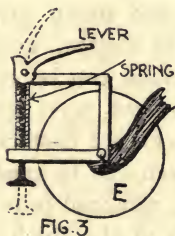


## THE NOVEL BACK SCREEN AND TABLE COMBINED.

I HAVE always found, in presenting a performance on the concert stage, that the majority of Town Halls, etc., do not have a drop curtain. If you carry two or three tables and have to find a temporary assistant to bring them on, it is generally found that they are not in the right position, and it does not add to the entertainment, after your entrance, to re-arrange your tables. To get them in the required position set me thinking, and I have devised the following screen and table combined. Fig. 1 shows the idea set up—it will be seen that it takes the form of a centre table attached to a screen. The principal parts are shown in Fig. 2: A.A.A.A. are bamboo rods jointed, with metal sockets so as to be light and easy to pack. B is a wooden batten for the table or tables to be attached. C.C. are sockets for table to fit into. Fig. 2: A. shows a side view of table and fixing arrangement attached. D is the hinge of batten, arranged for folding. The base of the stand can be of wood or metal; it is bolted through in the same way as the bottom bar of the stand. E.F. are castors or small wheels so that the whole screen can be pushed on to the stage. By having a lever attached (*a la* the large studio camera stands) to each of the small castors, a grip is afforded on to the stage which prevents any movement of the screen when once it is set in place.

Details of the lever are shown in Fig. 3. Two

small tables can be used in place of one large one, which would leave the centre part of the screen open.

FIG. 2<sup>a</sup>FIG. 4  
SUGGESTION FOR  
SMALLER TABLE

It also can be made a small light affair suggested in Fig. 4. Curtains should be hung on the top bar of the framework, and many performers would like to



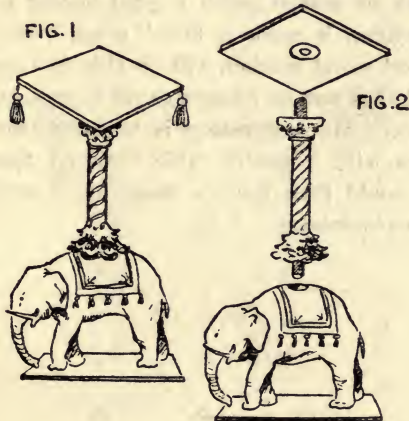
make use of dark velvet for working some of the well-known black art effects on a small scale.

I have not given measurements of the screen, which, I think, may be safely left to the individual performer.



### ANOTHER NOVEL SIDE TABLE.

THE idea suggested itself while viewing some Japanese antiques. It seemed so good that I at once set to work to imitate the genuine article for one that would be of use to the magician.



The original table, or flower stand, was constructed out of metal and was quite heavy, but the design struck me as being a unique idea for the conjurer that likes to have a setting somewhat different from the usual

music-stand tables, and at the same time light and portable.

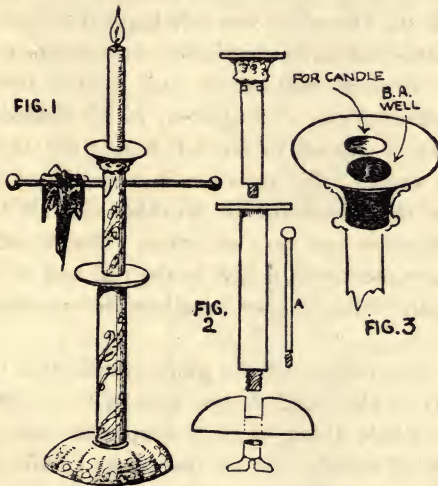
The figure of an animal forms the base with a pedestal fixed to the centre of its back, as in Fig. 1. The animal in the original was some fantastical oriental beast. It was painted old gold all over, and had a very novel and fine appearance. The one I devised was as follows:—The base was an elephant made from light wood. It stands on a flat piece of wood, and in the middle of its back is a screw hole to take the pedestal. The illustrations, I think, will make the idea quite clear without describing it in detail. The whole affair was painted in old gold, and with a small cloth of scarlet, with a gold border and tassels at the corners, it made a fine “prop.”

A good wood worker will be able to construct the table, and it is not so expensive as it may appear at a first glance. My suggestion is to have two made as side tables with a centre table between them. The conjurer would then have a most novel setting for a magical performance.



## A NOVEL IDEA FOR A SMALL STAGE SETTING.

**A** QUITE simple, and at the same time, effective stage setting for a small show can be made in the following way:—Your centre table is flanked with two giant candlesticks and candles as in Fig. 1, which shows one set up. Protruding from the candlestick are two rods to hold handkerchiefs, etc.



It will be seen (as Fig. 2) that the part of the candlestick where the candle fits has a decorated flange or ridge (the same as in the ordinary size candlestick) to keep the melted wax from running down. It is here

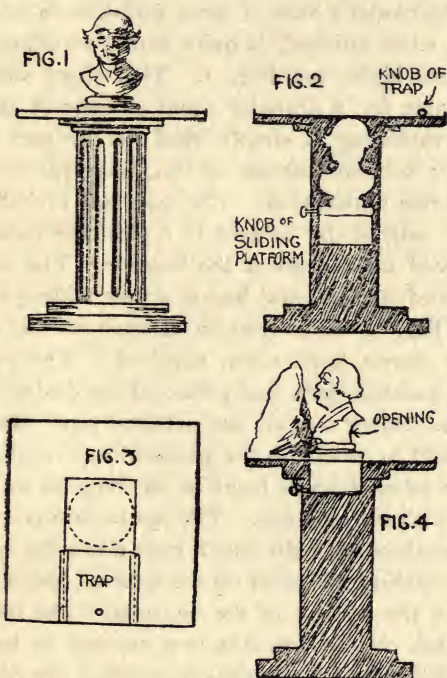
that a black art well is concealed, and it can be made use of for a very effective handkerchief production. The working is as follows:—

A few pleated handkerchiefs are tied by a thread, and a fine stiff wire loop is attached. This is now placed down the well with the loop of wire pointing straight up. Now, standing on the left side of the audience, you take a sheet of tissue paper (which could be over one of the rods) and fold it longways so that it is about the length from the candle flame to the loop of wire. The paper is held in the right hand, and as the paper is lighted, the thumb of the left hand (the back of the hand towards the audience) passes through the wire loop with an upward movement and takes away with it the handkerchiefs. The paper, which should be now well alight, is passed to the left hand; the right hand is shown empty, the two hands are placed palm to palm, and the handkerchiefs worked out. It is a very easy production and very effective. One handkerchief can be permanently attached to the rod and it will hide a "servante" for further handkerchief productions if desired.

The construction of the giant candlestick is shown in Fig. 11. The bowl-shaped base will be found very firm; the whole thing is very simple to make, and it should be of wood. As to the giant candle itself, a metal tube painted white with a tray at the top for holding a small piece of candle is all that is needed. Two of the giant candlesticks and a centre table make a most useful and pretty setting for a small act. The total height should be 3ft. 6in.

## THE CLAY MODEL.

THIS little interlude does not really come under the heading of a conjuring experiment, but is, at the same time, an effective item in a magical entertain-



ment. I am quite aware that it could be of a genuine character for those who are gifted, or have given

the necessary practice to the art of rapid clay modelling. The following idea is quite easy as far as the modelling goes, but requires attention to details and showmanship to make it effective.

A pedestal about ten inches high is standing on the performer's table. The performer takes some modelling clay and, placing it on top of the pedestal, proceeds to model a bust of some well-known celebrity. The bust, when finished, is quite small, standing about eight inches high—see Fig. 1. This effect would be quite suitable for a drawing room or concert stage.

The modelling is simply bluff on the part of the performer; the construction of the apparatus is clearly shown in the illustration. The pedestal is hollow as in Fig. 2; within the column is a platform capable of being moved up and down the interior. The opening at the top of the pedestal has a simple sliding trap as shown in Fig. 3. This trap has a knob on top so that it can be drawn back when required. The pedestal should be painted black and gold and the design should conceal the sliding trap on the pedestal top. Sufficient space should be made on the pedestal top to allow the clay to be heaped up in front of the trap so as not to interfere with its working. The platform has a knob; this passes through a slit which runs down the column, so that by sliding the hand up the column, the platform will rise to the surface of the pedestal. The inside of the pedestal, at the top, has two catches to hold the platform when it is flush, thus preventing the platform from sliding back. The bust, about 8 in. high, is made of papier-mache, and at the back lower portion it is hollow.

The working is as follows :—The bust is placed in the hollow column and the sliding trap is closed. A few tools, used for modelling, are placed near the knob of the sliding trap. The performer takes a quantity of clay, places it on the pedestal top and makes a mound in front of the trap, as in Fig. 4. The performer now places his hand at the rear of the pedestal for the tools, and at the same time opens the sliding trap. While kneading the clay at the base, one hand slides up the column, bringing the bust to the top of the pedestal under cover of the mound of clay. Both hands are now used, and the clay is pushed all round the bust, pressing the clay as much as possible around to the rear of the bust, pulling it downwards and hiding it in the hollow at the base. The idea of this is that when the bust is finished, the clay that was used will not be visible. It would look suspicious to finish up with as much clay as the performer started with.

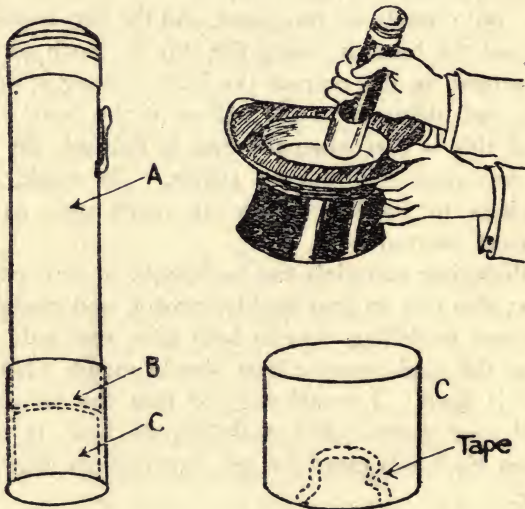
Modelling materials can be bought at any artists' stores; also clay in grey and terracotta, and modelling paste and modelling wax in both grey and red. Of course, the papier-mache bust should match whatever colour is used. I would suggest that the performer should wear gloves while modelling the bust, in order to keep his hands clean for any experiments that may follow.



(The following two effects are reprinted from the  
MAGIC WAND).

### A NOVEL HAT LOADING APPLIANCE.

**I**N connection with production from a hat, there is always a certain difficulty in the introduction of the first load. The appliance here described is designed to obviate this.



The first thing required is an electric torch, of rather large size, cylinder shape (about 6ins. long). Now make a cardboard tube, 3ins. long, to fit tightly over the bottom of the torch. The bottom of this tube,



B, should have a band of silver paper stuck on so as to make it look like the real torch. Next we have an inner tube, C, about zins. long, that will slide into B. C has a bottom, covered with silver paper to match the band of B; inside C is a small loop of tape. A large silk flag is attached to the tape by the centre. The flag is now pushed into C and a few silks may be added on top. C is now pushed into B.

In holding the torch, the little finger of the left hand is kept at the bottom and under C. Show the hat empty, and with the aid of the torch illuminate the inside, then turn the hat mouth upwards, also the torch; this will bring the bottom of the torch over the hat; remove the little finger from C, and the load will fall into the hat.



### THE RED, WHITE AND BLUE HATS AND FLOWERS,

**T**HE effect of this novelty is as follows : Three closed opera hats are shown and sprung open ; one hat is red, one white and the other blue. They are placed on three small stands, or held by assistants. From the red hat a pot of red flowers is produced, larger than the hat itself, a pot of white from the white hat, and blue from the blue hat.

The three hats are individually unprepared, but you require three duplicate name labels, similar to those found on the inside crowns of the opera hats. These extra labels are gummed on cardboard of the

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